

Maria Paiato
Giorgio Sangati
Vitaliano Trevisan

IL DELIRIO DEL PARTICOLARE

by Vitaliano Trevisan
directed by Giorgio Sangati
with Maria Paiato
and with Carlo Valli *and* Alessandro Mor
sets Alberto Nonnato
costumes Gianluca Sbicca
music Michele Rabbia
lighting Cesare Agoni
assistant director Valeria de Santis
stage manager Filippo De Martino
head electrician Fabio Bozzetta
sound technician Alberto Irrera
wardrobe, makeup and hair Bruna Calvaresi
production Emilia Romagna Teatro ERT / Teatro Nazionale
in co-production with Centro Teatrale Bresciano
photo by Serena Pea

Winner of the Premio Riccione 2017

running time: 80 minutes

The production premiered on 19 October 2021 at the Teatro Sociale in Brescia.

ACCESSIBILITY

The performance on **Sunday 15 November at 5 pm** will have **surtitles** for deaf and hard-of-hearing audiences.

ABOUT THE PRODUCTION

Saturday 14 November, 4.30 pm
Conversando di Teatro
“Talking Theatre”
Maria Paiato, Giorgio Sangati and the Company meet the audience
moderated by Gerardo Guccini, Full Professor, Department of the Arts, University of Bologna
in collaboration with Associazione Amici dei Teatri Modenesi and Unimore



Maria Paiato, the star of the production, appears on stage with Carlo Valli and Alessandro Mor and takes on the impeccable language of Vitaliano Trevisan in a text devoted to Carlo Scarpa, a master of the twentieth century. The production, directed by Giorgio Sangati, is the portrait of a brilliant and obsessive man (hence the title), but also an ironic, incisive reflection on architecture and on what remains when an era comes to a close.

In November 1978, in Sendai, Japan, Carlo Scarpa, one of the great masters of twentieth-century architecture, dies after falling from a ladder.
Some decades later, the elderly widow of a wealthy industrialist, accompanied by a caretaker, returns to her villa on the lake, designed by Scarpa together with the family cemetery that her husband had built. “Because a tomb, or a family chapel, was not enough for my husband”: he wanted a cemetery, where, at his own wish, the illustrious architect is buried as well.



The woman has not set foot in the house for years, and for years the economic and cultural world in which she and her husband played leading roles has also faded away: the production of designer household appliances, the society salons that hosted the foremost figures of art, literature and music of the day. All gone. And perhaps, as with the factory, the villa too will be sold. In the vast house, in a kind of hypnotic stream of consciousness, the lady retraces her life: her past as a stage actress, giving up her career to take on the role of wife and then mother, and her very close, almost obsessive relationship with the great architect.
In the suspended time of this stay, the widow also meets a professor of architectural history who is writing an essay on Scarpa: he will reveal to her the enigma of Sendai, and she will hand over to him some precious drawings by the master.



In the tight alternation of soliloquies, silences and dialogues between the two, the portrait of Scarpa emerges ever more sharply and yet remains indecipherable: an eccentric and brilliant man, obsessed with detail and control (*the delirium of the detail*, precisely); a director able to play with space and time, and to challenge the mystery of death through the creation of a fragmentary poem in architectural forms. A pouring rain will unexpectedly solve the enigma of a cryptic art and life, revealing the hidden meaning of an extraordinary artistic quest: to interweave life with its unravelling, nature with architecture, through the tireless melody of things... Vitaliano Trevisan has composed a metaphysical text in which the account of Scarpa’s mastery becomes a marvellous pretext for a melancholy, poignant reflection on art and on the end.



BIOGRAPHIES



Maria Paiato

A graduate of the Accademia Nazionale d'Arte Drammatica "Silvio d'Amico" (1984), she has built a long career in theatre, film, television and radio, establishing herself above all as an interpreter of the contemporary repertoire. Among her best-known roles: *La Maria*

Zanella by Sergio Pierattini, directed by Maurizio Panici (Critics' Award, Maschera d'Oro and Premio Ubu 2005); *Cara professoressa*, directed by Valerio Binasco; *Un cuore semplice* after Flaubert, directed by Luca De Bei (Premio Olimpici del Teatro 2007); and *Il silenzio dei comunisti*, directed by Luca Ronconi (Premio Ubu 2006). Her encounter with Ronconi was fundamental: he also directed her in *La modestia* and *Il panico* by Rafael Spregelburd, *Santa Giovanna dei macelli* by Brecht and *La Celestina* by Fernando de Rojas.
She has worked with directors such as Fausto Paravidino, Piero Maccarinelli, Valter Malosti, Riccardo Massai, Veronica Cruciani, Filippo Dini and Massimo Popolizio, with whom she performed in *Un nemico del popolo* by Ibsen (Premio Ubu 2019). She has also received the Premio Eleonora Duse (2009) and the Premio Virginia Reiter for lifetime achievement (2019). Since 2020 she has worked with the Centro Teatrale Bresciano in *Ladies Football Club* and *Boston Marriage*, both directed by Giorgio Sangati (for the latter, Premio Le Maschere del Teatro Italiano 2024), and in *Riccardo III*, directed by Andrea Chiodi. In film she has worked with Francesca Archibugi, Cristina Comencini, Carlo Mazzacurati, Silvio Soldini and Stefano Mordini. On television she has appeared in series such as *Fedeltà*, *Monterossi* and *Vita da Carlo*. She has made numerous productions for Rai Radio3.



Carlo Valli

Actor, voice actor, dubbing director and dialogue adapter.
A graduate of the Accademia Nazionale d'Arte Drammatica "Silvio D'Amico" (1965), he has worked with Ronconi, Cobelli, Salerno, Missiroli, Lavia, Enriquez, Sbragia, Zurlini, Bolognini, Bosetti, Crivelli, Fantoni, Calenda, Salvo and others. He was the Italian voice of Robin Williams, and has dubbed Kurt Russell, Bill Pullman, Colm Meaney, Jim Broadbent, Richard Dreyfuss, Martin Sheen, Robert Duvall and others.
In 1995 he won the Nastro d'Argento for his dubbing of *Mrs. Doubtfire*.



Alessandro Mor

He graduated in 1993 from the Scuola del Piccolo Teatro di Milano, directed by Giorgio Strehler. He went on with his acting career, working with Giorgio Strehler, Marco Baliani, Elio De Capitani, Ferdinando Bruni, Claudio Collovà, Giorgio Sangati, Sara Poli, Giacomo Andrico, Mario Perrotta, Nicola Bonazzi, Silvia Costa, Angelo Facchetti, Milena Costanzo and Nicola Russo. In 1997 he attended the CEE course for interdisciplinary contemporary dancers directed by Adriana Borriello, and joined Borriello's Compagnia Almatanz as an actor and dancer. From 2002 he embarked on a path as author and director, creating productions such as *Ostinato*, with Anna Dego, presented at RomaEuropaFestival; *Giuliano, storia di un assassinio involontario*, with Alessandro Quattro, produced by the Centro Teatrale Bresciano; and *L'Avversario*, *Open*, *Come tu mi vuoi* and *Il teatro comico*,

with Invisibile Kollettivo, produced by the Teatro Elfo Puccini and the Centro Teatrale Bresciano.



The director

Giorgio Sangati graduated from the Scuola del Piccolo Teatro di Milano, where he worked for several years as an actor and as an assistant to Luca Ronconi. He furthered his study of directing with Anne Bogart, Declan Donnellan and Peter Stein. He has staged classic and contemporary texts, including, for the Piccolo Teatro, *Le donne gelose* by

Goldoni, *Cuore di cane* by Bulgakov and *Ladies Football Club* by Stefano Massini; for ERT, *Lettere a Nour* by Rachid Benzine; and, for the Centro Teatrale Bresciano, *I due gentiluomini di Verona* by Shakespeare, *Didone Adonàis Dòmine* by Emilio Isgrò and *Boston Marriage* by Mamet. For the Teatro Stabile del Veneto he directed *Arlecchino, il servitore di due padroni* after Goldoni, *Da qui alla luna* by Matteo Righetto, *Sogno di una notte di mezz'estate* by Shakespeare, *Lisistrata* by Aristophanes and *La moglie saggia* by Goldoni; for the Teatro Stabile di Napoli, *Odissea cancellata* by Emilio Isgrò. Abroad, he directed Goldoni's *La casa nova* with actors of the Vakhtangov Theatre in Moscow. He teaches acting at the Accademia Teatrale Carlo Goldoni of the Teatro Stabile del Veneto and at the ADDA of the Istituto Nazionale del Dramma Antico in Syracuse, and has worked as a trainer for the Biennale di Venezia Teatro, the Centro Teatrale Santa Cristina and the acting school of the Teatro Stabile di Napoli.



The author

Vitaliano Trevisan (Sandrigo 1960 – Crespadoro 2022) was an Italian writer, actor and theatre director. An eclectic figure, he combined writing with work as a playwright, with film, and with a range of manual jobs. After a youth spent as an employee in the construction and furnishing sectors, he achieved national success and fame in 2002 with the novel *I quindicimila passi* ("The Fifteen Thousand Steps"), which received the Premio Lo Straniero and the Premio Campiello Francia 2008. In 2003 he was the lead actor and co-screenwriter of Matteo Garrone's film *Primo amore*, shot in Vicenza and presented

in competition at the 54th Berlin Film Festival. He acted in Marco Simon Puccioni's film *Riparo* (best film at the Annecy Festival in 2007) and in Jean Sarto's *Dall'altra parte del mare*. His plays have been staged by Toni Servillo, Valter Malosti, Renato Chiocca, Giuseppe Marini and Jacopo Squizzato. In 2016 he wrote the memoir *Works* (Einaudi Stile Libero), in which, through the account of the many jobs he held over his life, he paints a vast and critical fresco of the world of work in Italy. In September 2017, a text of his was included, in a production by Teatro di Roma – Teatro Nazionale, in the collective project *Ritratto di una nazione*, directed by Fabrizio Arcuri. In 2015 he received the "Menzione Franco Quadri" for *Cerchio rosso. Studio per un affresco*, and in 2017 the Premio Riccione for *Il delirio del particolare. Ein Kammerspiel*. His last appearance on screen dates from 2021, in the documentary *La Rua. La magia di Vicenza*, directed by Daniele Cazzola with a screenplay by Davide Fiore, in which he plays Giano Bifronte (Janus), a character of his own creation.

ERT

Emilia Romagna
Teatro Fondazione
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